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though a far less spirited, a more just account of the temper of those times. But however good be his cause, he fights against hopeless odds ; and if he should write half a dozen such works as this, and collect all the traditions of Claverhouse's cruelties and vulgarity, we should still remember him as the handsome, dashing hero of Old Mortality.

We lay aside Mr. Hogg's books with much respect for him ; for his success under his disadvantages is very praiseworthy. There seem however to be insurmountable difficulties in the way of his being a powerful or a popular writer. His poetry is better than his prose, and in the lightest kind of that he might succeed very well ; but even a long ballad seems to exhaust his force. We may say with certainty he will never be a good novel writer ; he has neither enough invention nor knowledge of the world. But he has so much good feeling that we cannot help again wishing him a better employment.



ART. II.—*American Medical Botany, with Coloured Engravings.* By Jacob Bigelow, M. D. Mem. Amer. Acad. Arts and Sciences, American Philosophical Society, &c. Rumford Professor, and Lecturer on Mat. Med. and Botany in Harvard University. Vol. I. Part II. Vol. II. Part I. Boston, Cummings & Hilliard, 1819.

THE appearance of the third number of Dr. Bigelow's work has completed one half of his present inquiries on the medical botany of this country. We have in a former number offered an analysis of the first half volume of this work, and avail ourselves of the opportunity afforded by the publication of the third, to say something of its progress, and of the character under which it has advanced. It was natural for the author when arrived at this part of his work, to look back on what he had done, and while reviewing his progress, to say something of the prospects of his undertaking. 'It gives him pleasure, he remarks, to state, that the reception of his work, in all parts of the United States, has exceeded his anticipations, that the subscription is already more than sufficient to defray the expenses of publishing, and that its regular increase renders it probable that the whole edition will be taken up at an early period.'

There are two views under which this work may be regarded, as a specimen of *art*, and as a *scientific publication*. The engravings of this work are executed by a peculiar method, and one which we believe is at present but little known, at least among us. In his advertisement to the second volume, the author informs us that 'the style of engraving is wholly new in this country, and is one which has been successfully attempted only by the first artists in France.' The peculiarity consists, we understand, in this, that the engravings are printed in colours applied to the copper plate, instead of being printed in black by the usual method and afterwards coloured by the hand. The second and third numbers, and likewise all of the first except about two hundred copies, are executed in this manner, the first plates having been re-engraved to adapt them to the new method. This art, which though not wholly new, appears in this instance to be original, is the result of a series of experiments made under the direction of the author, by Messrs. Annin & Smith, engravers in this town. Considering the difficulties which attend the process, the result appears to us very successful. The plates we think are not all equally good, yet in most of them there is a delicacy of finishing in the lights and shades, which it would require great labour of the pencil bestowed on each copy, to produce in the common manner. There is besides in these plates an entire absence of black outlines and veins, which are found in engravings, so that the figures in this work resemble original drawings or paintings, rather than engraved copies. There is also an advantage arising from this method, that an unlimited number of copies may be produced exactly alike, and varying far less than copies separately painted by the hands of different persons, as they must necessarily be in large works executed in the old manner. In this method a sufficient quantity of colour may be prepared at once for the whole impression of a plant. When the colours are simple and not much blended, a single plate may be employed; but when they are complicated, two or more plates must be used containing different parts of the plant. In the latter case the process of impression must be performed once for every plate. A certain degree of skill which can be acquired only from practice is necessary in the engraver, and a dexterity of the same kind is requisite in the pressman. The work of the press is much

slower than in ordinary copperplate printing, yet more rapid than the usual mode of washing in colours.

Printing in colours has been at various times attempted in England and on the continent of Europe. It has however been abandoned, we are told, on account of the difficulty and expense attending it. In France it has recently been revived with satisfactory success. The elegant work of Michaux on the forest trees is partly executed in this manner, the lines and shades being printed in colours, and the surface afterwards washed with the same. The only finished works which we know, in which the surface, outlines and shades are said to be produced together from the copperplate, are those of *M. Redouté*, whose large and splendid *livraisons* on the *Liliaceous plants* and the *Roses*, are among the most perfect specimens of botanical imitation which any country has produced. It appears that these magnificent publications have employed their author since the year 1796. A late number of the *Journal des Savans* informs us that the method of *M. Redouté*, which they consider as having produced the most perfect specimens of botanical iconography, consists in the application of various colours to the surface of one copperplate, by modes peculiar to the author, and which he proposes to make public at a future day. The reviewers object to the old method, that it is attended with an inequality in the copies and an irregularity in the light and shades; and that the black lines which do not exist in nature prevent the imitation from being faithful. From these objections they consider *Redouté's* works as exempt, at the same time that his plates have all the softness and finish of original paintings.

Although it appears that the French process is hitherto kept a secret, there can be but little doubt that the principles on which the American work is executed are virtually the same. No greater inferiority exists than is naturally to be expected in a country where the arts are in infancy. In comparing the earlier with the later specimens of the American Medical Botany, we think a regular improvement is visible, and confidently look forward to future numbers for a perfection in this method of engraving, which will be creditable to the country.

We have heard it remarked that the new engravings in this work want the finished appearance, the strongly defined outline of other botanical drawings. In these engravings the

colours themselves of the leaves, flowers, &c. constitute their outline. This want of a terminal or marginal line to leaves and flowers, of a different colour from other parts of these portions of the plant, is in exact conformity to nature, which has given them no such outline, and it must be because we have determined what plants are, from drawings, and not from nature, if we consider this naturalness of Dr. Bigelow's figures a defect instead of a beauty. The accuracy with which this mode of engraving may be made to imitate different parts of a plant, is very apparent in the plates of *Ictodes foetidus* and *Panax quinquefolium* in the third number.

The mechanical execution of other parts of this work deserves notice and commendation. The type is remarkable for its clearness and beauty, and no pains have been spared to render the work elegant and correct.

Regarded as scientific publications, the second and third numbers of the *American Medical Botany* sustain the character of the first. The interest of the author remains unabated, and in the numbers under notice, he furnishes novel and valuable information about the medicinal properties of a number of our plants.

ART. III.—*Samor, Lord of the Bright City, an heroic poem, by the Rev. H. H. Milman, M. A. Fellow of Brazen-nose College, Oxford, and Vicar of St. Mary's, Reading.* New York, C. Wiley & Co. 1818.

It is only in an age like the present that such poets as Mr. Milman are produced. Place genius where you will, in an age barbarous or civilized, aided by the discoveries of others or without them, and it will distinguish itself in some form or other; it weaves its web from materials within itself and needs but little external aid to effect its purposes. But it is only when civilization has advanced, the means of education been generally diffused, and a taste for reading cultivated, that a new source of pleasure, from a chaste and classical style, and smooth and flowing versification, is opened; that the labour of the mere scholar is appreciated and his productions valued. Poetry may thus be considered either as the work of genius, self dependent, availing itself of these advantages as auxiliaries, or of taste and learning, using